

**ACMR Online**

**Discussion Group**

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address [acmr-l@lists.hawaii.edu](mailto:acmr-l@lists.hawaii.edu). If you have any questions about the list, write to Ted Kwok at [tedk@hawaii.edu](mailto:tedk@hawaii.edu).

**Inside this issue:**

Election for ACMR President 2

People and Places 4

Report: ICTM 2011 Meeting 6

Reflections on the Guqin 8

Book and CD Announcements 10

Bibliographies 11

Upcoming Events 12

**MESSAGE FROM THE PRESIDENT**

On 17 Nov. 2011, I will conclude my term as the president of ACMR. I would like to take this opportunity to personally thank all the past and current ACMR officers for their support. I could not have asked for a better team. They have worked diligently in order to make sure everything runs smoothly for ACMR. I want to thank Lei Ouyang Bryant, Kim Chow-Morris, Charlotte D'Evelyn, Alan Kagan, Theodore Kwok, Alec McLane, Valerie Samson, Meredith Schweig, Jessica Turner, and Chuen-Fung Wong. You folks are the

best! Without your energy, wisdom, and guidance, ACMR would have been a very different organization.

In addition to these dedicated officers, the success of ACMR depends on your contribution and participation. Please continue your support by renewing your membership by sending your dues to our treasurer Alan Kagan.

Before I sign off, please join me in welcoming the incoming ACMR president. Good luck!!

Aloha, Fred



**Frederick Lau, ACMR President 2003-2011.**

**ACMR 2011 !**

The 2011 annual ACMR meeting will be held Nov. 17, 2011, 8:00-10:00 pm, in Philadelphia, Pennsylvania at the Sheraton City

Center Hotel, in conjunction with the 56<sup>th</sup> Meeting of the Society for Ethnomusicology. For more information, please visit the ACMR website.

Winners of the 2011 Rulan Chao Pian Prize for best published article and the 2011 Barbara Barnard Smith Student Paper Prize will be announced at the meeting.

**ACMR Student Member Reception in Philadelphia**  
Meredith Schweig, Student Representative

It has been my pleasure to serve as representative to the ACMR over the past year and to work on behalf of our vibrant student constituency. In the process, I have learned that ACMR student members embody a remarkable diversity of scholarly interests, ranging from Inner Mongolian horse-head fiddle repertoire to Taiwanese opera performance practice to the musical dynamics of the Cultural Revolution. Although this diversity means that we perhaps do not run across one another at conferences as often as we'd like, the ACMR is one means by which we form a meaningful community.

In the interests of strengthening that community, I would like to invite all ACMR student

members to join me for a small reception (think donuts and coffee) at the upcoming meeting of the Society for Ethnomusicology **from 7:30-8:30 pm on Saturday, November 19** (precise location TBD; watch notice boards).

Opportunities to come together are few and far between, and we have much to gain, both personally and professionally, from knowing one another a little bit better. I look forward to catching up on your latest adventures, hearing about your newest projects, and learning more about how the ACMR can better serve student needs. **See you in Philadelphia!**

[Meredith.Schweig@gmail.com](mailto:Meredith.Schweig@gmail.com)

ACMR members may vote online in the presidential election. Voting will also take place during the annual meeting Nov. 17, 2011

## ACMR Election for President Underway!

The ACMR officers are pleased to proceed with the first ACMR online election for president! We have received nominations for two candidates (see names and bios below), each of whom has agreed to run in the election.

The online election began on November 3 at 12:00am EST and will end at our annual meeting on November 17 at 8:00pm EST.

Members can expect to receive an email on November 3 with a web link to our survey-monkey voting site. At this site members will be able to view candidate bios and cast their votes. (Note that the site keeps a record of who has cast their vote, but does *not* display individuals' voting choices to the site manager.)

Only members who have paid dues for the 2010-2011 year are eligible to vote. To update

your membership, please send \$15 (\$10 for students) to treasurer, Alan Kagan (checks made out to Alan Kagan) at:

Alan L. Kagan  
1376 Christensen Ave.  
West St. Paul, MN 55118

We look forward to receiving your votes in this online election. For those who are unable or do not wish to vote online, there will be an opportunity to vote via paper ballot at the ACMR annual meeting in Philadelphia (Thursday, Nov. 17 from 8:00-10:00pm). If necessary, attendees may remit their relapsed dues at the meeting before participating in the election.

Votes will be tallied and announced toward the end of the business portion of the meeting, at which time we will welcome the new president of ACMR into office.



Lei Ouyang Bryant

### Candidate Bio: Lei Ouyang Bryant

Lei Ouyang Bryant (Ph.D. in Ethnomusicology, University of Pittsburgh, 2004) is Assistant Professor of Music at Skidmore College. Her scholarly interests are in music, culture, and performance in East Asia (primarily China, Japan, and Taiwan) and Asian America. Her research examines issues of music and memory, identity, politics, race and ethnicity, popular culture, and social justice. Research projects include music and memory in the Chinese Cultural Revolution, Race and Performance in Asian American musical theatre, and

social justice and taiko drumming in the American Midwest. She has been a member of ACMR since 2000. Previous service to ACMR includes Member-at-large (2005-2007) and Publications Editor (2007-2010). As Publications Editor she worked with Chuen-Fung Wong to bring back the ACMR newsletter in 2008 after a publication hiatus from 2001-2007. She also worked with Chuen-Fung Wong and Charlotte D'Evelyn to update ACMR's current bibliography in 2008 and then again in 2009 and 2010.



Fredric Lieberman

### Candidate Bio: Fredric Lieberman

Fredric Lieberman (B.Mus, Eastman; M.A., U Hawaii, PhD, UCLA) has taught ethnomusicology at Brown, the Univ of Washington, and U.C. Santa Cruz, where he is now a Distinguished Professor of Ethnomusicology. With Bell Yung and Rulan Pian he was a founder and advisory board member of ACMR. He served as Editor of Ethnomusicology 1977-80, founded Asian Music Publications, served on numerous editorial & governing boards including College Music Society, SEM, Society for Asian Music, and Musica Asiatica. He served as Dean of the School of Music at the Univ of Washington, and Dean of the Arts and Chair of the Music

Department at U.C. Santa Cruz. He has published 8 books and numerous chapters, articles, and recordings. His best-known works in Chinese music are "Chinese Music: An Annotated Bibliography" (2 ed., Garland, 1979), and "A Chinese Zither Tutor: The Mei-an Chin-pu" (U of Washington Press, 1983--now available as a free PDF download). Two books on the late multi-cultural composer Lou Harrison are published by U of Illinois Press. His compositions are published by E.C. Schirmer, and other publications are detailed on his Wikipedia page.

## ACMR Leadership Statement

I have attended ACMR meetings regularly since 1999 and have become increasingly more involved with various projects over the years. The supportive community of scholars has been a great resource for me, first as a graduate student and now as a junior faculty member at Skidmore College. I am personally committed to seeing ACMR continue to thrive and would be honored to offer my contribution toward this effort as president. If members of ACMR elect me in this role, my primary goal would be to help oversee the continuation of important resources and projects such as the newsletter, bibliography project, prizes, and website. In addition, it is my hope to make transitions in ACMR officers and leadership as seamless as possible so we can stay focused on

By Lei Ouyang Bryant

the important work that we all do both inside and outside of ACMR.

I believe that by 1) maintaining the current activities and 2) continuing to develop organizational structures, ACMR will be able to continue to support scholars of Chinese music, maintain (and increase!) membership, and foster deeper engagement with existing members. I believe in a collaborative approach to leadership and would welcome input from our members and the ACMR officers for how we can best support our members, and how we can continue to bring increased visibility to ACMR.

*"I believe in a collaborative approach to leadership and would welcome input from our members"*

## Some Thoughts On ACMR Leadership By Fredric Lieberman

Bell Yung, Rulan Pian, and I initiated discussions about ACMR over the course of several meetings of CHINOPERL in the 1970s. While CHINOPERL meetings were extremely valuable and enjoyable, particularly in the early days when we'd meet for a week at Cornell (hosted by students, away on Spring break, who generously allowed us to use their dorm rooms), many participants were interested almost exclusively in the literary side of "Oral and Performing Literature", paying little attention to the musical side. So the concept of a music-focused research group arose, not to conflict with CHINOPERL, but to complement it, and to meet during the SEM conference.

While I remained a member of the ACMR Advisory Board for some years, the leadership was brilliantly handled by Bell Yung, later by Joseph Lam and Fred Lau. My own career took an unexpected turn: I was appointed Director of the School of Music at the University of Washington, then Dean of the Arts and Provost at the University of California, Santa Cruz. That decade-long detour kept me from being as active in scholarly societies, including ACMR, as I wanted to be.

Like many of you, I have ideas and dreams to throw into the ring. However, I do not feel that the President of an academic society should impose ideas or agendas that may not be congenial to the membership at large. A leader in this context should be a follower, and spend more time listening than talking.

Therefore I do not have any grand goals or special agendas to propose. My style of leadership, learned through considerable experience (and a fair share of disasters), is to pay close attention to concerns of members and the board, and help facilitate the ideas that develop through continuing dialogue.

When Fred Lau announced he was stepping down from the ACMR presidency, it seemed an ideal time to offer my services. I'm spending the final 5 or so years of my academic career focusing on teaching, and returning to some long-standing research projects in Chinese Music. I would consider it a great honor and privilege to serve as ACMR President, a significant capstone to my 50 years in Academia.

*"My style of leadership...is to pay close attention to concerns of members and the board, and help facilitate the ideas that develop through continuing dialogue."*



Lieberman prefers this photo, of "5 grandchildren, which demonstrates both fecundity and organizational skills...."

## People and Places

### “Chinese Musical

Modernity

Emerging in

Interwar

Shanghai”

### Joys Cheung

**Joys Cheung** has been appointed Visiting Assistant Professor at the Chinese Civilisation Centre, City University of Hong Kong. She recently presented a paper, “Translation Sounds of Competing Visions: Chinese Musical Modernity Emerging in Interwar Shanghai,” at the annual meeting of the British Association for Chinese

Studies (Sept. 7-9, 2011), held at the University of Edinburgh, UK. She now co-chairs, with Hugh de Ferranti, the Interest Group for Research on Music and Colonial Modernity in East Asia, of MEA (The Study Group for Musics of East Asia) in ICTM (the International Council on Traditional Music).

### “Beijing faces the music over cancelled opera”

### Oliver Chou

**Oliver K. C. Chou** has written news articles about the Beijing cancellation of the opera about Sun Yat-sen, produced by Opera Hong Kong. The articles appear in the *South China Morning Post*, Vol. LXVII, No. 265, Sept. 24, 2011, page 1, as “Beijing faces the music over cancelled opera,” <http://topics.scmp.com/news/>

[china-news-watch/article/Beijing-faces-the-music-over-cancelled-opera](http://topics.scmp.com/news/china-news-watch/article/Beijing-faces-the-music-over-cancelled-opera), and the *Sunday Morning Post*, Vol. LXVII No. 273, Oct. 2, 2011, page 1 and 3, as “Curtain Down on Sun Opera Mystery,” <http://topics.scmp.com/news/china-news-watch/article/Curtain-down-on-Sun-opera-mystery>.

### ChinaVine.org

### Lanlan (Diana) Kuang

**Lanlan (Diana) Kuang**, doctoral candidate (degree Spring 2012) of Indiana University Dept. of Folklore and Ethnomusicology, began a position in Fall 2011 as Visiting Assistant Professor at the University of Central Florida. Her research focuses on China’s media and cultural policies and their impact on social and economic development at local, national and international levels. She is a published author and documentary film producer who has won various awards, including the China National Award for International Reports and the Hengdian Film Award in the category of Documentary in Humanity Arts.

Her dissertation on the Dunhuang expressive arts is based on both ethnographic research on contemporary phenomena and historical research on archeological and early textual sources. In 2008, Kuang received a Fulbright-IIE grant to conduct fieldwork at Lanzhou University’s Dunhuang Research Institute. She is currently finishing a documentary film on the arts of Dunhuang. She is also working on a book about China’s conservation and presentation of its intangible heritage.

Among her responsibilities at the University of Central Florida, Lanlan Kuang is also Research Investigator for the ChinaVine.org Project, an international collaborative project initiated by the University of Oregon (UO), the University of Central Florida (UCF), and the Shandong University of Art and Design (SUAD) in Jinan, Shandong in 2006. ChinaVine’s mission is to present and transmit the traditional forms and intangible culture of China through interactive social media. The ChinaVine team includes a diverse group of researchers, web designers, and digital media specialists from various groups in the U.S. and China. Recent work has been conducted with the Chinese Festival Cultural Organization, the Guizhou Musicians Association, the Interactive media Group at the University of Oregon and the China Conservatory of Music. ChinaVine.org will launch its new interactive social media website before the 2012 Chinese lunar New Year.



Lanlan Kuang with Professor Gao Jinrong, creator and choreographer of the Dunhuang bihua wudao (Dunhuang wall-painting dance). Image from *Staging the Cosmopolitan Nation: The Re-Creation of the Dunhuang bihua yuewu*, an ethnomusicological documentary produced and directed by Lanlan Kuang.



## Fred Ho

**Fred Ho's** piece "Fanfare to Stop the Creeping Meatball!" was a standout favorite among audiences at the Festival of Contemporary Music, Aug. 3–7, 2011, at Tanglewood in Lenox, Massachusetts. It was performed as the "call to concert" opening piece of at least five concerts in the festival. At the first performance, the brass quartet of two trumpets (Alex Fioto and Najib Wong) and two trombones (Douglas Rosenthal and Paul Jenkins) played onstage in Ozawa Hall. Subsequent performances were all from the balcony behind the stage. "Fanfare to Stop the Creeping Meatball!" was an excellent choice to start the concerts. Less than four minutes long, it included a variety of different styles with a humorous flair that elicited chuckles from the audience. A Tanglewood fellow remarked that each time he heard the piece, he enjoyed a different aspect of it.

Ho enlivened the festival visually as well as musically. He wore eye-catching outfits that brought color to the stage during curtain calls. His portrait in green on his business card was similarly refreshing.

In the program notes, Frank J. Oteri stated: "Fred has crafted a totally original and immediately identifiable compositional identity from an amalgamation of big band swing, free improvisation, popular songs, Chinese opera, and other musical traditions from Asia, Africa, and Native America. ...his music is always permeated with a razor

sharp sense of social awareness and a political message." Ho's inclusion of "whiteness" in his list of 26 deadly sins, which was intended as a clue to the music according to the program notes, served more to confuse than clarify what we heard.

The term "creeping meatball" in the title is a reference to spreading conformity. According to reviewer Larry Wallach, "Cognoscenti of a certain age will recognize the origin of the title as a coinage of the legendary Jean Shepherd, a '50s New York radio personality who defined 'Creeping meatballism' as conformity." See <http://berkshirereview.net/2011/08/festival-of-contemporary-music-tanglewood/>.

The piece was commissioned by the Tanglewood Music Center with support from the Merwin Geffen, M.D. and Norman Solomon, M.D. New Commission Fund. For more information about Fred Ho see <http://www.bigredmediainc.com/FredHoResume.html>. The Tanglewood Festival of Contemporary Music draws a very dedicated international audience. For more information about the 2011 festival, see [http://www.bso.org/bso/mods/complete\\_season.jsp?id=bcat14180088](http://www.bso.org/bso/mods/complete_season.jsp?id=bcat14180088).

—Valerie Samson



Fred Ho (photo: Big Red Media, Inc.)

## LIN Zhichun

**Zhichun LIN**, PhD candidate in the Department of Musicology at Ohio State University, presented her paper "Women Through Sound: A Comparison of Theme Music in Two Versions of *Letter from an Unknown Woman*," on May 21, 2011, as part of the "Music and the Moving Image" conference at New York University. Her paper focused on the analysis of music in the Chinese version of *Letter from an Unknown Woman* by comparing it to the American studio version of the same film. Lin also discussed how music presented and represented Chinese women in the film.

The Chinese version of *Letter from an Unknown Woman* was directed by XU Jinglei in 2000. It was based on the 1948 film rearrangement of Stefan Zweig's novel of the same name by German director Max Ophüls.

Lin's abstract may be found at [http://steinhardt.nyu.edu/scmsAdmin/media/users/](http://steinhardt.nyu.edu/scmsAdmin/media/users/ac1780/MaMI_Abstracts_110516.pdf)

[ac1780/MaMI\\_Abstracts\\_110516.pdf](http://steinhardt.nyu.edu/scmsAdmin/media/users/ac1780/MaMI_Abstracts_110516.pdf).

"Music and the Moving Image" is an internationally-recognized annual conference organized and sponsored by the Steinhardt Department of Music and Performing Arts Professions at New York University. It has become the most important conference on the subject of music in the visual arts. Paper presentations by scholars and practitioners explore the relationship between music, sound, and the universe of moving images such as film, television, video games, iPod, computer, and interactive performances. The online journal *Music and the Moving Image* (MaMI) will publish the extended version of Zhichun Lin's paper.

Lin's travel and participation were made possible by research grants from the College of Arts and Humanities and from the School of Music at OSU. Zhichun is completing her doctoral work under the guidance of Professor Arved Ashby.

See <http://www.press.uillinois.edu/journals/mmi.html>.



LIN Zhichun

## Report on the 2011 ICTM Meeting



LU Wenyi. "The Protection and Development of Kunqu Tang-Ming." (photo: Valerie Samson)

July 13-19, 2011  
Memorial  
University,  
St. John's,  
Newfoundland

The biennial meeting of the International Council for Traditional Music met July 13 to 19 this year in St. John's, Newfoundland, Canada. Many Chinese music scholars from around the world attended and gave presentations on a wide variety of topics related to Chinese music.

Because the 2011 ICTM meeting was held in conjunction with Festival 500, a biennial choral event in St. John's, an exceptional number of singers and other performers gathered in Newfoundland. Large choral groups and other participants came from all over the world and especially from across the breadth of Canada. ICTM's collaboration with the Canadian Society of Traditional Music and a variety of other organizations further enriched the multi-cultural program of workshops, concerts, and paper presentations. It was an exhilarating experience to interact with so many different people from 57 countries and hear their work.

For a list of the presentations concerning Chinese music, please see page 7. In addition, there was also a screening of a film by Liu, Guiteng, "The Drum Language: *Ominan* Ritual music of the Daur Ethnic Minority Shaman."

Cancelled presentations included those by LI Mei, "Xi'an Drum Music, Adapt or Become Extinct?" and YONG Liu, "Saving *Yimakan*."

We look forward to hearing these in the future. Many thanks to everyone who shared their work and participated in discussions.

Because of so many simultaneous sessions, up to eleven at a time, in locations spread across the campus of Memorial University, not everyone who wanted to attend these presentations concerning Chinese music could do so. Low attendance in some sessions was not a reflection on the quality or importance of the work being presented. Abstracts of all the presentations are available at [http://www.mun.ca/ictm2011/conference\\_program.htm](http://www.mun.ca/ictm2011/conference_program.htm).

William Lau gave a well-attended workshop "Dance Styles in Chinese Opera" and opened the July 18th SOUNDshift concert by performing two dance selections in full costume. The audience, which included many local families, was very attentive. For more information about William Lau and a short video of a 2006 performance, see <http://ictm2011.wordpress.com/2011/06/22/soundshift-spotlight-william-lau/>.

The July 13th meeting of the ICTM Musics of East Asia Study Group was so well attended there wasn't enough seating in the large room. The meeting was chaired by Larry Witzleben, who also moderates the list server for the group. To sign onto this list, email [jlwitz@umd.edu](mailto:jlwitz@umd.edu). The website is [http://www.terpconnect.umd.edu/~jlwitz/MEA\\_homepage.html](http://www.terpconnect.umd.edu/~jlwitz/MEA_homepage.html).

Helen Rees announced a call for papers for the July 31-Aug. 2, 2012 meeting of the ICTM Musics of East Asia Study Group in Hong Kong. We heard that the ICTM Iconography Study Group may meet in Beijing next fall. Look for upcoming announcements.

Thanks in part to the planned 2013 ICTM meeting at the Shanghai Conservatory, a sizable contingent of participants from Shanghai came to Newfoundland for this 2011 ICTM meeting. At the closing ceremony, Vice President YANG Yandi of the Shanghai Conservatory demonstrated the sincerity of his school's welcome to the 2013 meeting by allowing himself to be pulled to his feet to dance to the music of Chain Gang, a Newfoundland traditional dance music ensemble.



St. John's, Newfoundland, Canada, from Signal Hill (photo: Valerie Samson)

## ICTM Meeting Report cont.

It was fitting that ICTM executive board member Larry Witzleben announced the next meeting in Shanghai. Thirty years ago, in 1981, he was the first American foreign student at the Shanghai Conservatory of Music.

The 2013 meeting in Shanghai will be conducted in both English and Chinese and all abstracts should be available in English. The themes for presentations will be (1) Presentation and Representation in Minority Musics and Dance, (2) Rethinking, Reconstruction

and Reinventing Musical Pasts, (3) Ethnomusicology, Ethnochoreography, and Education, (4) Ritual, Religion and the Performing Arts, (4) Screening Music and Dance, and (6) New Research. For more information see the ICTM October Bulletin, pages 14-16. <http://www.ictmusic.org/sites/default/files/documents/Bulletin-ICTM-119-October-2011.pdf>.

—Valerie Samson



Anne E. Rebull, July 13, 2011, "Innovating Traditional Themes: Chinese Opera in the Reform Period (1978-)." (photo Valerie Samson)



SHI Yinyun. "The Evolution of Kunqu Opera's Artistic Inheritance in China during the 20th Century: The Case of Kunqu Artist Zhang Yunhe's life." (photo: Valerie Samson)

Presentations concerning Chinese music included the following:

Chao, Chi-fang. "From Modernization of the Indigenous to the 'Indigenization of Modernity.' Post-colonial Dance Theaters of the Indigenous in Taiwan."

Chen, Yan-yan. "The Tradition and Modernity of Primitive Witch Dance CSSP (Carry Scripture on a Shoulder Pole)."

Dai, Wei. "The Evolution of Jun Yu Qin Society's Transmission Patterns of *Qin* Music."

Ke, Lin and Wang, Qichao. "The Relationship of Chinese Minority Vocal Music and *Bei Canto* from the Perspective of Assimilation and Reference."

Flood, Andy. "Labopho Musical Traditions: Han Chinese Influences in A Changing Musical Soundscape."

Hilarian, Larry Francis. "Trance Music and Rituals in the Urban Context of Singapore."

Ho, Lihua. "Modernization and Globalisation of Buddhist Music-dance in the Global Market."

Hong, Eric. "The Irony of Shen Yun's Anti-Communist Propaganda."

Huang, Wan. "Dolphin Vocal Sound: Voice as an Indicator of Social Change."

Lau, Frederick. "Indigeneity, Modernity, and Music in Colonial Hong Kong."

Lee, Shu-chi. "Musical Activities of Chinese Immigrants in the Philippines."

Li, Ping. "The case study of *Xuanjuan* Ritual in WuXi of Jiangsu Province in Eastern China."

Lin, Lijun. "A Field Record on the *Fire-walking* Ceremony at Yang'tou of the Nan'an Country."

Lin, Wei-Ya. "Communication in the Field—An Example from Research on the Life and Music of the Tao (Aboriginal Tribe of Taiwan)."

Lu, Wenyi. "The Protection and Development of Kunqu Tang—Ming."

Mei, Zan. "The Innovation and Reshaping of Indigenous Art traditions: Walking Out of the Territorial Characteristics of *Huangmei* Opera Music."

Ong, Min Yen. "New Performance Trends: The 'Art' of Making *Kunqu* Opera Popular in the People's Republic of China Today."

Post, Jennifer. "Sharing Rosewood, Smuggling Ivory: The Global and Local Politics of Resource Use and Distribution in Musical Instrument Making."

Rebull, Anne E. "Innovating Traditional Themes: Chinese Opera in the Reform Period (1978-)."

Rees, Helen. "Connecting Cultures: Yunnan at the Smithsonian Folklife Festival, 2007."

Shi, Yinyun. "The Evolution of Kunqu Opera's Artistic Inheritance in China during the 20th Century: The Case of Kunqu Artist Zhang Yunhe's life."

Sveinn, Bogason Didrik. "Devotional Music in Diaspora: Cultural Adaption, Hybridity and Change in *Kiirtana* and *Prabhata Samgiita* in Ananda Marga, Taiwan."

Tsai, Tsung-Te. "Musical Cultural Construction and National Identity of Chinese Indonesians under Political and Economical Influence."

Willoughby, Heather A. "Concord and Discord: Sonic Expressions of Gender in Northeast Asian Theatre Arts."

Winzenburg, John. "Chinese Vocal Styles as Cultural Signifiers in Hybrid Musical Genres."

Witzleben, Larry. "Roots and Routes of Chinese Instrumental Performers in Hong Kong."

Wong, Gloria. "Thriving at the Periphery: Dialogues with Chinese Canadian Musicians."

Wu, Fan. "A Created Tradition: An Interpretation of Hong-Yao People's Half-year Ceremony in the Southwest of China."

Xiao, Mei. "Embodied Audible and Inaudible in Ritual Soundscape."

Xu, Xin. "Indigenous or Not? Mongolian *Khoomei* in China."

Yang, Hong. "Ordos Folk Music in the Modern World."

Yu, Hui. "Virtual World Music Patterns—Domination and Representation."

Zhang, Xiaodong. "A Historical Overview of *Ruan* in the 20th Century."

Zhang, Yanli. "Aboriginal folk Songs on the Stage and the Stage for Aboriginal Folk Songs."

Zou, Xianbao. "Conflict and Fusion—The Indigenous Modernity of *Huangudeng* in Northern Anhui."

Zhou, Yun. "The Voice from Motherland: The Chinese Elements of Ritual Music in Japanese Huangpuo Buddhism."



## LI Yiming 李一鳴 : Reflections on the Guqin

In recent years the guqin has been a topic of discussion both in China and abroad. To add a voice to this discussion, Valerie Samson interviewed guqin performer LI Yiming at her studio in San Francisco, July 3, 2011. The following excerpts of what Li said in this interview give a brief glimpse of her outlook and practices.

Li Yiming studied at the Shenyang Conservatory of Music and became a full professor there. She is also a full professor at Shenyang Normal University, Liaoning Province, PRC. Since 2003 she has performed and taught guqin and piano in San Francisco, California. Her website is <http://musicyming.com/guqin.html>.

[Musicyming.com/guqin.html](http://musicyming.com/guqin.html)

### LI Yiming:

A standard repertoire of guqin pieces has developed since ancient times. Over the centuries, new schools of guqin masters have arranged and performed the classics through their own interpretations. When I study the



LI Yiming (photo: Valerie Samson)

guqin, I think about what I'm going to learn and who I'm going to study from. To learn one piece, I need to learn what different ways it can be played. That's why I go to four professionals: GONG Yi, LI Xiangting, ZHAO Jia-zhen, and GU Zechang. It costs quite a lot of money to study this way!

In recent years most conservatory professors care about the science of performance, such as how you create rhythm and tempo. Gong Yi is an example of a performer who has a modern style and a modern sense of time. He also tempers the pitches to be similar to a piano. Li Xiangting is an example of a performer who cares about accompanying others but old tunings are more important to him than harmonizing.

Guqin players still do solos, but more and more they play with other instruments. We're in a new era, a new century, and there's a new generation in the world. Right now China is an international country. I'm Chinese and I try to open my mind everywhere I go. When I came here I tried to open my mind, even in eating new foods. It's the same with playing the guqin.

I play differently for different audiences. When I'm going to play in San Francisco's main library, I face the audience and see who they are. I don't make the program in advance. In Chinatown the children can't sit down for long, so I play a shorter program. If you have Westerners in the audience they can sit longer. They want to know how guqin music sounds. They want to know how the guqin fits with other instruments. To avoid boring audiences, I ask questions and then I know what interests them.

When I began studying the guqin, I learned the Chuan style. It's a really old style from Sichuan. Now when I play, I don't change the style much. I just make sure the harmony is correct. You have to know the style enough to become comfortable with it.

Being in perfect harmony is a style, not just a pre-style. The modern style has correct harmony. I don't think it's good for the student not to be able to play correct harmony.



## Li Yiming, Reflections cont.

If you're a professional you care about everything. The more you know, the more you can decide what to use in your playing. I refer my students to everything, since when I study I don't just learn from one person. In 3,000 years styles have diverged. Styles have changed so much you might not even recognize an arrangement of a familiar piece. There are different styles in Taiwan, and when Hong Kong players came here, they performed a part of a piece I'd never heard before.

When I feel troubled, I play *High Mountain*. Why do they call it *High Mountain*? You can see more when you're up high. You're not focused on just one thing. When your mind opens up, you feel comforted. For me, I feel it in the music. The music has really got the idea. It's like food. Not only is it delicious, but it's nutritious.

When you learn music, it's not only for fun. It enriches your life, gives you meaning. You have to learn how to be a hero and how to be magnanimous. The piece *Wen Wang Chao* can help you get a big heart. So can *High Mountain*. You have to build your heart strong and build your control over yourself. It involves more than becoming like a Buddha.

For example, when I came to America, for six years I didn't see my son. I cried, but I tried to be strong. I decided that it didn't matter if I didn't have a house or money or anything. I decided that it didn't matter what other people might say about me so long as I could work on my music. Now I am very strong because I believe in myself.

Every piece of music gives you different information and different ideas. When you know music, you know more than just the music. It's not like you listen and then sleep. I wanted to know more so I became a composer. I want to know what's good for me in the future.

I don't like factionalism. The future is always better than before. The future is good for the guqin because it is not just a solo instrument. Even when you play by yourself this affects your playing.

As for silk strings, they're fine but they're not easy to change on the guqin. It's O.K. to do it

your way and choose whatever strings you like. If you play *You Lan*, silk strings are best. But if you play other music, you have more choices. It depends on the style. The oldest pieces should be played with silk. It's like your wardrobe. You can have modern clothes and traditional clothes.

Because my mind is very open, I go everywhere to learn music. I go to all the conservatories in China: Shanghai, Wuhan, Harbin, Shenyang, Guangzhou, Beijing, everywhere. I just want to be well informed.

I was born in 1958, skipped high school, and went straight to the conservatory at age 13. My major was the jinghu, a traditional instrument used in Chinese Opera. I graduated in six years, then taught music theory and the moon guitar for two years. I got a teaching job right away because my teacher DING Guangrong retired. He died a long time ago.

When the colleges opened up again after the Cultural Revolution, I went back to school and earned a degree in Chinese Opera composition. The program also included Western composition and piano. I taught piano after that.

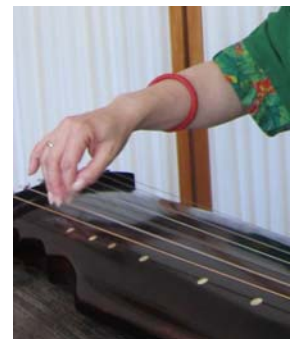
After going to jazz piano classes, I composed the piece *Here I Am* on a melody from Chinese Opera but with jazz rhythms. It was performed in Herbst Theatre in San Francisco. I went back to my school and told them what I had learned; then I was promoted to full professor of music and composition at Shenyang Normal University in Liaoning.

Because of the Cultural Revolution, I'm missing some documentation of my education. It's troublesome when I apply for teaching positions in the United States. Without papers that prove I'm qualified, I can't even teach math here. Currently I teach piano and guqin privately.

You have to study forever to learn about life, and music is at the top in helping us learn life. Music can make you very happy or very sad, and either way you're getting a high quality experience.

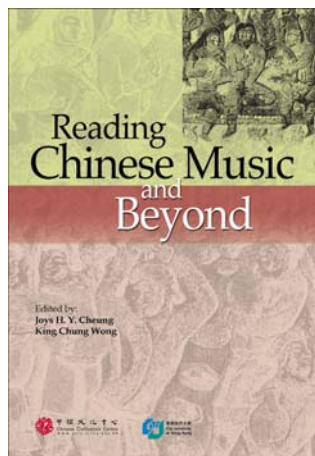
—Li Yiming

*"I play differently for different audiences. When I'm going to play in San Francisco's main library, I face the audience and see who they are. I don't make the program in advance."*



*"When you learn music, it's not only for fun. It enriches your life, gives you meaning. You have to learn how to be a hero and how to be magnanimous."*

## New Publication: *Reading Chinese Music and Beyond*



For more information  
please visit the web page

<http://>

[www.english.cciv.cityu.edu.](http://www.english.cciv.cityu.edu.hk/home/publication.php)

[hk/home/publication.php](http://www.english.cciv.cityu.edu.hk/home/publication.php)

The Chinese Civilisation Centre, City University of Hong Kong, is now offering free of charge the book *Reading Chinese Music and Beyond*. Published by the center, this volume is a collection of six articles with an introductory chapter intended as reference readings for college-level Chinese music courses. Edited by Joys H. Y. Cheung and King Chung Wong, the book includes the following chapters: Cheung, Joys H. Y. "Introduction." Yung, Bell. "Music of Qin: from the Scholar's Study to the Concert Stage." Lam, Joseph S. C. "Pipa Stories as Cultural History of Chinese Music." Yang, Hon-Lun. "The Making of a Nation-

al Musical Icon: Xian Xinghai and his *Yellow River Cantata*."

Cheung, Joys H. Y. "The North Wind Blows: Sounding Bitterness in *The White-haired Girl*, a Communist Political Ritual."

Wong, Chuen-Fung. "Representing the Minority Other in Chinese Music."

Guy, Nancy. "Trafficking in Taiwan Aboriginal Voices Revisited."

To receive a copy, send an email expressing interest to [read.chi.music@gmail.com](mailto:read.chi.music@gmail.com). In the email please give your name, your institutional affiliation or profession, and your mailing address.

## New CD: *Autumn Moon and Winter Frost* 秋月清霜

*Qin* music by TSE Chun Yan 謝俊仁

TSE Chun Yan 謝俊仁, adjunct assistant professor of the Music Department of the Chinese University of Hong Kong and a re-

nowned *qin* player in Hong Kong, has had his second personal CD of *qin* music, *Autumn Moon and*

*Winter Frost* 秋月清霜,

published by Hugo Productions (HK) Limited 雨果唱片

(LPCD1630-7287) in August 2011. The new CD includes

both new and old pieces. The nine traditional pieces range from the more familiar pentatonic pieces transmitted from the

late Qing Dynasty, to pieces from the Song, Ming and early Qing Dynasties that were reconstructed by Tse Chun Yan with chromatic notes and vernacular intonations. Some of the reconstructions were part of his PhD dissertation "From Chromaticism to Pentatonism: A Convergence of Ideology and Practice in Qin Music of the Ming and Qing Dynasties." Of the three new compositions, two are by Tse Chun Yan himself and the other is by Hong Kong composer TANG Lok Yin, who dedicated his new piece to Tse Chun Yan. The style of Tang's composition challenges the receptivity of *qin* lovers and expands the horizons of *qin* music. Tse Chun Yan played most of the pieces on a Song Dynasty *qin* with silk strings. Those interested may visit the website of Hugo Productions (HK) Limited at <http://www.hugodisc.com/>.



Cover of new CD of music performed by Tse Chun Yan.

## REVIEWS

Compiled by Alec McLane, ACMR Bibliography Editor

## Book reviews:

- Leong, Jeremy. 2011. **Review of:** *Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Asian/Chinese America*. Su Zheng. 2010. *Notes*. 67(3): 522-25.
- Regev, Motti. 2011. **Review of:** *China with a Cut: Globalisation, Urban Youth and Popular Music*. Jeroen de Kloet. 2010. *European Journal of Cultural Studies*. 14: 123-25.
- Sharp, Charles. 2011. **Review of:** *Claiming diaspora: Music, transnationalism, and cultural politics in Asian/Chinese America*. Su Zheng. 2010. *Journal of the Society for American Music*. 5(1): 117-20.
- Tan, Shzr Ee. 2011. **Review of:** *Music of the Chinese in Sabah: The Keyboard Culture*. David Wong Tze Wan. 2009. *Ethnomusicology forum*. 20(1): 114-16.
- Tan, Sooi Beng. 2011. **Review of:** *Chinese Street Opera in Singapore*. Tong Soon Lee. 2007. *Ethnomusicology forum*. 20(1): 116-18.

## CD reviews:

- Light, Nathan. 2011. **Review of:** "Turkestan chinois: Le Muqam des Dolan. Musique des Ouïgours du désert de Taklamakan." Maison des cultures du monde. 2005. *Asian Music*. 42(2) (Summer/Fall 2011): 140-43.

- Tuttle, Raymond. 2011. **Review of:** "Chinese Recorder Tuttle, Raymond. 2011. **Review of:** "Chinese Recorder Concertos." Michala Petri and the Copenhagen Philharmonic, conducted by Lan Shui. OUR Recordings. 2010. *Fanfare: the Magazine for Serious Record Collectors*. 34(3): 490-91.

- . 2011. **Review of:** "Harmonious Breath," featuring Yiu-Kwong Chung's "Saxophone Concertos: No. 1; No. 2," Leilei Tian's "Open Secret," and Traditional's "River of Sorrow," conducted by En Shao and performed by Taipei Chinese Orchestra. BIS. 2009. *Fanfare: the Magazine for Serious Record Collectors*. 35(2): 397-97.

- Witzleben, J. Lawrence. 2011. **Review of:** "Chine: Le pêcheur et le bûcheron: Le qin, cithare des lettrés." Si-tai Sou. VDE. 2006. *Asian Music*. 42(2) (Summer/Fall 2011): 144-46.

## Performance reviews:

- Greenfield, Philip. 2011. **Review of:** Wu Man and the Taipei Chinese Orchestra. Concert at the Music Center at Strathmore in North Bethesda, Maryland. February, 2011. *American Record Guide*. 74(3): 25-26.
- Smith, Ken. 2011. **Review of:** Operas "Semele," directed by Zhang Huan, and "Madame White Snake," by Zhou Long, directed by Robert Woodruff, both performed in Beijing, China. 2010. *Opera* 62(3): 302-04.

## List of Chinese Music Archive Publications

Professor **YU Siu Wah**, director of the Chinese Music Archive (CMA), Music Department, Chinese University of Hong Kong, shares with us information about the following new publications. Many thanks to **Janet Chui** for preparing and sending it.

For further information about CMA publications and to listen to audio excerpts, please go to the CMA website.

[http://www.cuhk.edu.hk/mus/cma/activity\\_en.htm](http://www.cuhk.edu.hk/mus/cma/activity_en.htm).

Name of the Book	Author/ Editor	Publisher	Year	Remarks
<i>A study of rap and hip hop music in Hong Kong</i> 《「亂噏? 嫩UP!」: 香港 Rap 及Hip Hop 音樂初探》	Li Wai-chung 李慧中	IATC (HK) 國際演藝評論家協會(香港分會)	2010	Book + IDVD 書籍 + 一張影音光碟
<i>Hong Kong's Cultural Treasure: 3 Rare Recordings of Melodies from a Bygone Age: The Cantonese Narrative Songs of Banyan, Longzhou, and Yue'ou</i> 《香港文化瑰寶系列之三 絕世遺音: 板眼·龍舟·粵謳》	Performed by Dou Wun and Lee Ngan Giu 杜煥、李銀嬌演唱	The Chinese Music Archive 香港中文大學音樂系中國音樂資料館	2011	ICD 一張音樂光碟

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## Third International Symposium of the ICTM Study Group for Musics of East Asia

The Third International Symposium of the International Council for Traditional Music Study Group for the Musics of East Asia (MEA) will be held July 31 to Aug. 2, 2012 at the Chinese University of Hong Kong. "Those interested in East Asian music are welcome to become members and attend the symposium to exchange knowledge and ideas and further develop the field," writes Professor Helen Rees of UCLA.

The themes of the symposium will be as follows: (1) World Music and Asian

Traditional Music, (2) Music Education and Asian Identities, (3) Cultural Destruction and Revival, (4) Cultural Tourism and Cultural Policy, (5) Music at East Asia's Cultural Crossroads, and (6) New Research.

The symposium will be conducted in English only. For more information see the homepage of the ICTM Study Group for Musics of East Asia at <http://www.cuhk.edu.hk/mus/ictm-mea2012.html>.

### ABOUT ACMR

The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

### ACMR Newsletter Back Issues

Back issues of *ACMR Newsletters* (vol. 1, no. 1 [1987] to vol. 7, no. 2 [1994] and vol. 14-16 [2008-2010]) and *ACMR Reports* (vol. 8, no. 1 [1995] to vol. 13 [2000]) are available online at <http://acmr.info/>.

### NEXT ACMR Newsletter

The **ACMR Newsletter** is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Valerie Samson** [valeriesamson@gmail.com](mailto:valeriesamson@gmail.com).

## Events Calendar

### 2011

Nov. 16-20 Society for Ethnomusicology (SEM) and Congress on Research in Dance (CORD), Philadelphia, Pennsylvania <http://www.indiana.edu/~semhome/2011/welcome.shtml>

Nov. 16-20 American Anthropological Association (AAA), Montreal, QC, Canada <http://www.aaanet.org/meetings/>

### 2012

Mar. 15-18 Association for Asian Studies Meeting, Toronto, Canada <http://www.asian-studies.org/Conference/index.htm>

July 31-Aug. 2 Third International Symposium of the ICTM Study Group for the Musics of East Asia (MEA), Chinese University of Hong Kong.

Nov. 14-18 American Anthropological Association (AAA), San Francisco, CA <http://www.aaanet.org>

### 2013

Mar. 21-24 Association for Asian Studies Meeting, <http://www.asian-studies.org/>

**ACMR**

<http://acmr.info/>